SYNOPSIS
OF THE THESIS TITLED

INDIA IN TRANSITION: A STUDY OF THE NOVELS OF ROHINTON MISTRY AND ARAVIND ADIGA

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Introduction:

Since 1989, most countries have come to embrace open markets, the unrestricted movement of financial capital, liberal principles of constitutional governance, and the progressive extension of human rights. Consequently, postcolonial societies have been subjected to a substantial number of sociocultural and economic upheavals throughout the last decade of the twentieth century. Neo-liberal globalisation is a significant force at work in the world at present. It has impacted all spheres of life, including the political and economic systems and cultural practises. Neo-liberal globalisation can be observed as an acceleration and intensification of social interchange, social consciousness, and social activities that allow all individuals to interact. It is a dynamic change towards a world where borders, language, ethnicity, and government do not impede communication.

Literature and globalisation do not appear to have a direct relationship at first glance because they are not traditionally viewed as fields that impact one another in predetermined ways or have any connection. Nevertheless, globalisation's significance can be comprehended once it has been realised in numerous narrative forms. The canonical works chosen for this study tacitly and overtly support some features of literary globalisation. The study discusses India's transition period covering economic, social, political, ecological and cultural dimensions of globalisation in the works of Rohinton Mistry and Aravind Adiga.

Thesis Statement:

A close look at many details in Rohinton Mistry and Aravind Adiga novels reveals how globalisation has transformed and reformed the world by affecting nearly every aspect of nation-states, including their economies, socio-political systems, cultures, and citizens' attitudes. This study endeavours to explore contemporary Indian writing in English and the study's underlying presumption is that globalisation is a trend that should be considered in the context of contemporary societies' social, cultural, and economic development. The significance of the research lies in the fact that it focuses on the transition in the socio-cultural values that we are witnessing in the neo-liberalized world, as exemplified in the writings of Rohinton Mistry and Aravind Adiga. Through thorough readings of *Such a Long Journey, A Fine Balance, Family Matters, The White Tiger, Between the Assassinations and Last Man in Tower,* this research intends to investigate the influence of globalisation and its dimensions from various perspectives.

Objectives:

The following represents the primary and most significant goals of this research:

1. To investigate the new sociocultural settings introduced in the novels because of the structural shifts that have taken place in India as a result of the liberalisation of the economy. Despite the fact that the liberalisation process was formally adopted in 1991, the study indicates that the shifting patterns in the Indian economy and society began in the 1970s and 1980s.

2. The purpose of this research is to investigate the key arguments on globalisation by analysing novels that cover a variety of subjects on present Indian realities. In particular, the research focuses on how the material and ideological features of neoliberalism affect the subjects that reside within nations.

3. To comprehend the distinguishing features of the 'new' Indian fiction (post-millennium fiction) compared to the canonical Indian postcolonial novels.

Justification for the Doctoral Dissertation:

This research makes a contribution to the contemporary Indian writing in English with reference to the idea of neoliberal globalisation by pursuing the objectives outlined above. Academic research on globalisation is finding more and more evidence that national borders are no longer useful or, at the very least, can't be kept up in the modern world. Globalisation not only creates unanticipated opportunities for economic and social development through trade liberalisation, foreign investment, capital-labour mobility, and information exchange, but it also leads to unequal benefits, pushing the poor and the less fortunate to the edges of the market, where they do not benefit from the dominant forces of globalisation. And because globalisation has imperialistic goals, it becomes more and more important for developing countries like India to keep their cultural and national identities separate.

Rohinton Mistry and Aravind Adiga's novels reflect the globalisation of twenty-first-century humanity. They are examples of writers from the diaspora who have relocated to global capital cities that significantly impact international finance. In the current age of globalisation, everyone is a migrant in some capacity or another since people leave the location where they were born for various reasons. The novels' characters' identities fracture in a globalised society where it is difficult to build new identities.

The works of Rohinton Mistry exclusively depict the familial, social, and political lives of the Parsee minority community in India, who have been uprooted from their homeland and relocated to India to practise their religion freely while also making valuable contributions to the culture of the Indian subcontinent. The novels paint a

bleak picture of life in India and examine the suffering of the marginalised, downtrodden, and destitute sections of Indian society in the years after the country gained independence. Rohinton Mistry's novels depict the harsh socio-political realities of India, highlighting the Zamindari system in rural India, corruption, flawed political understanding, and malicious decision-making by government officials.

In today's world, globalisation has penetrated every aspect of human life, including the social, cultural, economic, and political spheres. Understanding the rate at which globalisation is moving forward is essential, and this chapter discusses the economic, political, social, environmental and cultural dimensions of globalisation, using Rohinton Mistry and Aravind Adiga's novels as examples. Each aspect has been explored broadly and in connection to the novels' contexts.

Globalization influences every element of human life, but its financial effects are the most profound. Economic dimension of globalisation examine neoliberal dynamics of globalisation, including transnational integrated production and the operation of multinational and transnational corporations, liberalisation of investment, growth of the global economy, infrastructure development, ICT development, and outsourcing of services. After thorough examination of Rohinton Mistry and Aravind Adiga novels, the study argues that neoliberal capitalist forces of commercialization under the guise of progress are reshaping the country. Adiga's novels deal with urban crimes set against the backdrop of India's rapidly modernising metropolis and its murky underworld. Mistry's works focus on the cosmopolitan city of Bombay. Adiga's works are stories of bustling metropolitan hubs in new India that embrace a changing economy, while Mistry's are images of the disorder and anarchy of third-world metropolitan cities. Mistry's works highlight the disintegration of the Nehruvian consensus of socialism and development planning, while Adiga's novels show that

neoliberalism reduced state involvement in markets and led towards deregulation, privatisation, free trade and commerce.

Globalisation's influence on the personal and professional lives of individuals and their families and communities is reflected in the social dimension of Rohinton Mistry and Aravind Adiga's works. Mistry concentrates on the bleak and depressing realities of the Parsi middle class. Though Mistry has dealt with the Parsi background in nearly all of his works, he focuses on the larger Indian circle where people are observed suffering for their day-to-day survival. Adiga depicts contemporary Indian society as a complex blend of underdevelopment and neoliberal globalisation as the driving force at the centre of his novels. Adiga's novels focus on the gap between the disadvantaged and the wealthy, which has been exacerbated by economic liberalisation and inflation. Adiga's works explore the ethical implications of a neoliberal economy, such as corruption, the nexus between politicians and builders, the deterioration of the quality of life due to filthy living conditions in slums, and the unresolved problems of aimless politicians. The emergence of materialism and consumerism in society was one of the aftereffects of globalisation, along with other factors such as a weak and unstable political structure, a capital-built economy, rapid expansion, and an increase in the number of votes cast. The wealthy economic class has given money the most important place in deciding patriotism principles, cultural values, and morals, leading to an enormous surge in greed. Rohinton Mistry and Aravind Adiga's works investigate the entire panorama of India's shifting sociocultural, economic, and political environment and how these transitions impact the lives of those living in the country.

The political dimension of globalisation is characterised by nation-states' joining corporations and international organisations like the IMF, World Bank, and WTO in the political arena. The national government of a traditional political system is

responsible for safeguarding people's rights and liberties and ensuring their physical security and economic well-being. It is vital to contrast the world's political climate in the past with the one that exists today to understand of this particular type of globalisation. In the past, states could exert their authority over the markets; today, the markets exert their authority over governments on key economic issues. In addition, supranational dominance impacts policies implemented within the state. The state's authority is seen as dwindling because authority is delegated to an increasing number of other institutions and associations, including regional and municipal entities. The dwindling of state authority is also because of the rising disparity in power between capable and weak states.

The political undercurrents of various eras are highlighted in Mistry's novels, with the author focusing primarily on the gloomier aspects of these undercurrents. The subject of Mistry's debut novel, *Such a Long Journey*, is the political upheaval following the of death India's first Prime Minister, Jawaharlal Nehru. His second novel, *A Fine Balance*, takes place against the backdrop of India's infamous emergency era, and his third novel, *Family Matters*, discusses the impact of the dispute over the Babri Mosque and the Ram Temple. Mistry has linked his characters with the political backdrop and India's three big wars —fought with China in 1962, Pakistan in 1965, and 1971— and with Indira Gandhi's domination during the emergency period of 1975–1977.

Although Adiga's *The White Tiger* is set against the backdrop of neoliberal India, the aim of his criticism is not global capitalism per se; it is the Indian state and its centuries-old corrupt systems, such as the caste system, dysfunctional bureaucracy, and other oppressive mechanisms that have prevented the advantages of globalisation from reaching common people. In *The White Tiger*, Balram narrates a story that projects

the idea that the state is the greatest evil. The state is also held responsible for creating obstacles in distributing the advantages of the most significant equalising force that neoliberal globalisation can provide. The state is criticised for being an inefficient distributor of resources and for failing to provide for the disadvantaged, which paves the way for the justification of the free market system. In the same way that Rohinton Mistry criticised the failure of the Nehruvian proto-socialist system, Adiga, too, criticises the system and provides his character Balram with an alternate logic suggesting that privatisation is a preferable form of allocating resources, particularly for the less fortunate. As a result, Adiga's *The White Tiger* and *Last Man in Tower* admire the presence of the market, which promises to provide options that the state cannot and that the masses would achieve freedom through the private sector.

Rohinton Mistry and Aravind Adiga's novels shed light on how the structure of the Indian state has been drastically altered as a direct result of globalisation. *In Such a Long Journey*, Mistry discusses the rivalry and strife between India and China. Before the onset of globalisation, governments dominated the international arena. The competition between governments was the foundation of international politics, and the politics of ensuring military security took precedence over the politics of addressing economic or social concerns. In contrast, Adiga's *The White Tiger* mentions working together and cooperating with China. The transition in international politics illustrates how cooperation and collaboration have assumed the role formerly occupied by competition with the onset of globalisation. Now, states are not the only essential units; military issues do not take the lead, and the situations in which force is an effective tool have decreased. International politics focuses on global institutions like the IMF, World Bank, WTO, and NGOs rather than on the relationships between individual nations. In addition to this, Adiga's works note that the state has gradually given up the

considerable role it had come to play in the main arena of the Indian economy. The political sphere has also been subject to significant shifts over this period. Within the context of globalisation, the most important participants can be broken down into regions and states. In addition, there has been a loosening of ideologies, and the Indian cultural sphere has been made vulnerable to the effects of globalisation.

Globalisation and economic liberalisation have had a significant positive impact on the economies of many nations, but have also had several adverse effects on the natural world. Like other developing countries, India is facing climate change, pollution, deforestation, and the extinction of animals, leading to a dramatic reduction in the availability of fresh air, clean drinking water, and irrigation facilities. Rohinton Mistry and Aravind Adiga's novels evaluate the poisonous relationship between states and multinational corporations as a result of economic globalisation. Despite decades of institutional action, environmental problems persist.

Rohinton Mistry and Aravind Adiga's novels address the exploitation of the resources of developing countries by multinational corporations and the refusal of these firms to accept social and environmental responsibility. Mistry's novel, *A Fine Balance*, addresses several environmental concerns, such as the introduction of modernity under the pretext of development. The most important details in this text are the effects of modern traffic on the paradisal hills, which have led to the defacement of the mountains by multinational cola manufacturers and their dominance over the natural environment. The people of the hills have expressed their anger about the misguided development policy, the short-sightedness, and the materialism that sacrificed the country's natural beauty to the demon of progress. The tragedy that befalls Maneck's family highlights how the state has misrepresented the business interests of foreign investors as being in line with those of the nation, and draws attention to the rising tide of urban migration

in Bombay. The city is a living example of the effects of factory relocation, industrial development, rapid urban expansion, the decline of agriculture, and the widening divide between the rich and the poor. Mistry's Bombay shows how urban growth patterns can act as a proxy for how urban environmental challenges take root in cities and regions.

The implications of a changing ecosystem on the end-of-life rites practised by the Parsi community are a subject for debate in *Such a Long Journey*. The community in India is facing a difficult situation with their numbers diminishing and the proper way to dispose of the deceased. It is considered a form of environmental degradation in the Parsi religion to cremate, burn or bury the deceased, so the body of a Parsi is left out in the sun to be eaten by birds of prey like vultures, kites, and crows. As Mumbai has developed into a megacity, some of the city's residents have become more sensitive to the smell of decaying bodies, so the Parsis of Mumbai have relied on vultures to perform the chore until the city's vulture population disappeared. Diclofenac, an anti-inflammatory medicine used to treat cattle, caused a dramatic decline in the vulture population in India in the early 1990s and was nearly extinct by the mid-1990s.

Aravind Adiga's novels address the failure of ecological concerns that is a direct by-product of industrial development in India with the advent of neoliberal globalisation. *The White Tiger* provides a crucial contrast between India's emergence as a modernised global economy under the guise of the Indian government's official motto, "India Shining", and the social and rural structure that serves as its backdrop. Adiga's concern with the rising pollution levels in the river Ganga highlights the negative consequences of pollution on people. He argues that change can only be possible if people actively change their habits.

Adiga's *Between the Assassinations* narrates a gripping story of the landscape of Kittur which is located on India's south-western coast, bordering the Arabian Sea,

between Goa and Calicut. The monsoon season lasts from June to September, and the last remaining woodland location in Kittur, Bajpe, is described in the *Day Six (Evening)* story. Bajpe forest, briefly described in the beginning, is a crucial metaphor for the remaining portion of Kittur that is not yet polluted. However, ending of the story describes a morning in 1987 when everyone in the neighbourhood of Bishop Street was jolted awake by the sounds of axes cutting away at the forest. The woodland is being removed to make room for a new stadium. The story concludes that infrastructure development will likely be "devastating" for wildlife and ecological integrity.

Last Man in Tower depicts environmental degradation and reflects post-millennium India. The novel illustrates the ongoing neoliberal restructuring of Mumbai and how it impacts the lives of the tenants of an ancient apartment building, Vishram Society, in a suburb of Mumbai. Shah is goal-oriented, unyielding and will do almost anything to achieve his objectives. He is so focused on pursuing monetary pleasures that he puts everything he has into his work, ignoring his health. The adverse effects of growing urbanisation on Shah's health, which include air pollution, respiratory issues, and a lack of adequate sanitation, are interconnected. The novel critiques a liberal democratic healthcare system that discriminates between rural and urban inhabitants, and discusses how urbanisation leads to lessening social support. Masterji's health is also seen as a possible explanation for his irrational behaviour. Adiga believes that urban planning and development should consider the health of the people who live there, including diseases that mainly affect slum residents, sedentary workers, and all city dwellers. *Last Man in Tower* addresses Adiga’s concerns about environmental degradation and the mushrooming of massive cities and concrete jungles due to uncontrolled development. This has led to the destruction of agricultural reserves and

forests, leading to the disintegration of the traditional social structure and leaving humanity with a multitude of difficulties.

Globalisation has significantly impacted Indian culture, particularly its family structure and ideals associated with marriage. It is an expanding flow of technology, trade, finance, ideas, people, and culture that has the potential to bring about new opportunities, advancements in education, and a rise in quality of life.

Rohinton Mistry's perspectives on religion, society, and culture have significantly impacted his worldview. He is a member of a subcultural Indian diaspora and his ancestors were driven into exile by the Islamic conquest of Iran. He has assimilated and gained knowledge from his heritage, including their history, exile, pre- and post-colonial experience, and the current situation in which the Parsis find themselves in India.

Parsis were the most worldly and cosmopolitan among other Indian communities, adopting aspects of Western culture such as decorating their mansions to resemble those in major European cities. Mistry's novel *Such a Long Journey* highlights the syncretic cultural elements of the Parsis, such as Gustad's pride in his ethnic ancestry and the adoption of English by all socioeconomic backgrounds. Cultural hybridisation is the defining characteristic of Parsi social innovation and change, which co-exist with traditions and continuities in social and cultural life. Mistry paints a bleak picture of the current plight of the Parsis, who are slowly losing the high status they used to have in India after independence.

The community is swept up in the process of modernity, which is redefining marriage and family. The traditional conception of a family is becoming increasingly obsolete, with families transitioning from huge joint families to nuclear families and finally to the concept of an individual family or an autonomous family. Unmarried adult

children continue to reside with their parents in the Parsi community due to economic pressures and basic societal norms. Individuals who get married typically decide to relocate and pursue lives of their own after committing to begin a family. Mistry's works discuss the decline in the Parsi population due to the refusal of the community to wed individuals from other religious or ethnic groups.

Mistry's novels explore the complexities of a shrinking society and the rise of cultural nationalism, which emphasises a coherent homogeneous identity within national borders. The Parsi community symbolises the diaspora's struggle against the Maharashtrians, who have attempted to impose their religion and culture on them in recent decades. The growth of Hindutva and the hegemony of the Maharashtrians in Bombay during the 1990s is a classic example of how globalisation forces homogenisation and indigenisation across borders on a global scale. *Such a Long Journey, A Fine Balance* and *Family Matters* validate the truth behind the statement that "Minorities in a globalizing world are a constant reminder of the incompleteness". The novels explore the tension between modernity and the religious identity of the Parsis, who are faced with a dilemma over restricted possibilities and migration. The community prides itself on being modern, but does not permit conversion and is rigid in its patriarchal mind-set. The novels show that modern Parsis have little to stake a claim to the qualities and attributes that brought the community fame and prosperity, and that traditional religion has been a contentious topic due to self-segregation. *Family Matters* highlights inter-community marriage and the increase of fundamentalism in Yezad, suggesting that modern neoliberal forces of change are to blame for the sense of loss experienced by the Parsi community due to the erasure of traditional Parsi narratives.

Adiga's fiction reflects the 'financial revolution' in Indian society in after 1990, portraying a working class that is impoverished and frequently in a state of desperation. His fiction is often influenced by the social and economic realities of the 21st century, such as unequal income distribution, crowded cities, dehumanised labour, the widening income gap between the masses and the upper middle class, and fears about crime, transportation, and the complex layout of metropolitan areas. Critics of Adiga's *The White Tiger* believe it glorifies or romanticises criminal, violent, and immoral behaviour, but the post-crime prosperity of Balram can be considered social ascendancy in post-globalised Indian society. Balram is a member of the underclass that is systematically exploited, but by the end of the novel, he has successfully assimilated into the thriving business class of his former superiors. He is a sign of social mobility and possibilities, representing detachment, dehumanisation, and constant movement and flows as a figure of social mobility. *The White Tiger* shows, harbours and river ports have historically been centres of cultures and civilisations, but in the modern era of high-tech communication, an increased cultural interpenetration occurs.

Adiga's *Last Man in Tower* discusses contemporary developments in the corporate world, including real estate and property development projects. It uses crime to draw attention to issues about corruption, the gap between India's affluent and poor, and the societal implications of India's rapid socioeconomic transformation. It follows a similar technique of post-crime success as The White Tiger, employing two ruthless characters, Dharmen Shah and Shanmugham, to catalyse and reveal the dehumanising greed in a broad spectrum of Indian society. Shah, like Balram, is a poor self-made man from the Gujarat village of Krishnapur who is practically abandoned by his family when his mother commits suicide and his father remarries. Shah's extraordinary ascent out of rural poverty is founded on criminal activity and physical force.

Shah is identified with the forces of progress that are hampered by Indian society, which is usually conservative. He conceptualises his construction projects in terms of the progressiveness of Chinese culture, which he romanticises through his travels. The narrative draws a distinction between the separate and distinct factions represented by Masterji and Shah, the Vishram society and the Shanghai, traditional India and an India transformed by contact with the rest of the world. The Vishram community is described as "pucca", "middle class to the core", "cosmopolitan", and "ethnically and religiously diverse", but beneath this facade is a haunting pressure from the past and a factionalism evocative of India's wider communal wars. The novel's two main characters, Shah, the antagonist, and Masterji, the protagonist, symbolise the emotive and intellectual modes of thought prevalent in New India. Masterji is, a solitary individual who fights for his views and rights despite facing pressure from every member of the Vishram Society. The progression of the characters in the story demonstrates that the lure of wealth can change a person's heart, which can lead to ill will and even bloodshed. A secondary theme is that institutions that are supposed to protect and help people are usually corrupted by money and do not help the weak and powerless people they are supposed to help.

The White Tiger, *Between the Assassinations*, and *Last Man in Tower* show India in transition, marked by a rise in the upper middle class, technological boom, increased investment of global capital, outsourcing ancillary industry, the call centre industry and increase in employment opportunities for skilled professionals. Aravind Adiga's novels depict the new tremors brought on by the invasion of global capital and free trade policies after 1991, which have created two distinct worlds: the 'India of Light' and the 'India Of Darkness'. Rohinton Mistry and Aravind Adiga's works also show a parallel rebirth of cultural nationalism across international borders. Neoliberal

globalisation is increasingly seen as being prescriptive for humanity's future, driving all of the world's societies towards convergence regarding income levels, social structure, and behaviour.

Review of Literature:

Jan Aart Scholte, in his *Globalization: A Critical Introduction*, presents a complete introduction to globalisation and investigates the development of this phenomenon, its extent and contribution to transforming the world, and whether it is a force for good or bad. Scholte studies globalisation, its origins, and its effects on society. He presents an essential framework for comprehending globalisation, after which he investigates globalisation's influence on society and the primary arguments surrounding its normative influence.

Manfred Steger's *Globalisation: A Very Short Introduction* takes a deep look at the many economic, political, cultural, intellectual, and environmental forces that are quickly changing the way we see the world. Steger goes beyond a narrow economic focus to examine the primary origins and consequences of globalisation, as well as the hotly debated question of whether globalisation is beneficial or evil. Recent events in world politics and the impacts of terrorism are incorporated into his analysis. Steger expands the discussion of environmental issues in one chapter, thereby recognising the significance of this topic. He also examines political movements for and against globalisation, ranging from WTO protests to the recent expansion of global jihadism, and investigates the influence of media and communication technology on cultural globalisation and concepts like 'Americanization' and 'McDonaldization." Steger simplifies the intricate relationship between economic globalisation, multinational corporations, the World Bank, the IMF, and the WTO.

Philip Leonard, in his *Literature after Globalization: Textuality, Technology and the Nation-State*, presents a comprehensive analysis of modern literary and theoretical reactions to technological advancement, globalisation, and national identity. This work marks a departure from narratives of globalisation that declare the collapse of national cultures by focusing on works written in the 1990s and 2000s, including novels and other writing by Mark Danielewski, Hari Kunzru, Indra Sinha, and Neal Stephenson. Additionally, it explores how national sovereignty has been reinvented and reasserted in the face of the effects of technology on the global stage. Philip Leonard claims that in these writings, a sense of national globalism has replaced the idea of inclusive globalisation.

In *Globalization and Literature*, Suman Gupta provides an up-to-date account of the connection between the fields of globalisation studies and literature and literary studies, as well as the influence that these fields have on one another. It addresses how globalisation is thematised in literary works, the connections between globalisation and literary theories, and how the globalisation processes affect the creation and consumption of literary works. Gupta contends that even though literature has registered globalisation processes pertinently, there has been a missing connection between globalisation studies and literary studies. In his thought-provoking work, he offers some of the ways that might be taken going ahead to overcome this lapse.

In his book *Modernity at Large: Cultural Aspects of Globalization*, which looks at the cultural effects of a shrinking world, leading cultural theorist Arjun Appadurai offers fresh perspectives on topics such as purchasing patterns, multicultural discourse, and ethnic strife. Appadurai examines the implications of the link between media and migration, as well as the significance of this interaction for the evolution of the social role of imagination in a time of global migration. Appadurai uses "scape" as a suffix in

phrases like ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes to express cultural processes' "flow." The concept of "scape" refers to fluidity as well as irregularity in the world. Yet, it can also allude to the imagined nature of current flows and the role of imagination as a social practise creating modern subjectivities.

Arjun Appadurai analyses the period since 1989 in his book *Fear of Small Numbers: An Essay on the Geography of Rage*. He says this period has been defined by the widespread acceptance of open markets, the free flow of finance capital, liberal conceptions of constitutional governance, and the active extension of human rights. Appadurai analyses the reasons for the proliferation of violence —ethnic cleansing and extreme political violence against civilian populations— in this moment of intense globalisation. He discusses how the nation-state has grown ambivalent about minorities when the minorities increasingly regard themselves as parts of powerful global majorities as a result of global communication technologies and migratory flows. Appadurai provides a theoretically distinct framework for comprehending the sources of global violence. The unstable and shaky connection between majorities and minorities fuels the urge to eliminate cultural differences by aggravating the disparities brought about by globalisation.

The Dutch-American sociologist Saskia Sassen is renowned for her assessments of globalisation and international human migration. In her book, *The Global City: New York, London, Tokyo,* Sassen notes that there have been significant, concurrent changes in New York City since the late 1970s and in London and Tokyo since the early 1980s. According to Sassen, these cities are command centres for advanced business services, which explains why they are strikingly similar. During the late 1970s, New York City has seen massive changes, many of which have been parallel to those in London and Tokyo since the early 1980s. In *"Whose City Is It? Globalization and the Formation of*

New Claims", Sassen discusses the claim of aesthetic modernity arriving before social modernity. She contends that foreign investment and immigrant patterns were responsible for the development of global cities in the United States of America, which caused a polarisation of class and space into more developed and less developed regions. She claims that the hubs for international trade, investment, and corporate activities, wherever they may be, should be supported by funding. In other words, the diversity of specialised activities found in large cities around the world has a significant role in the valuation or overvaluation of the world's most important capital-intensive industries.

In his book *Social Justice and the City*, David Harvey looks at important issues in city planning and policy, such as the location of jobs and housing, the cost of commuting, and the concentrated presence of the poor, and asks what the relationship between social justice and space is in each issue. Harvey' classification is structured in three distinct parts. "Liberal Formulations", examines urban life and the challenges it faces from a liberal point of view. "Socialist Formulations", discusses a Marxist dialectical method to understand socially complicated behaviours and forces associated with land, industry, and urbanisation. The distinction between the two parts is that the essays in Part I are ideological in the Marxist sense, while the writings in Part II are ideological in the Western (non-Marxist) sense. The relevance of Marx's ontology and epistemology to his theoretical formulations is summarised in "Synthesis" and it closes with a discussion on urbanism and the right to the city. Harvey argues that the neoliberal city is a good place to see how some important things work in society. He notes that the city is almost like is a mirror where other parts of society can be seen.

Frantz Fanon's book, *The Wretched of the Earth*, a veritable guidebook of social restructuring for the leaders of new nations, is mirrored in the corruption and bloodshed

that plague present-day Africa. Fanon's essay, "Pitfalls of National Consciousness", a critique of the bourgeoisie leadership in Africa, claims that the bourgeoisie was not financially or technologically equipped to run the country after independence. Fanon contends that cultivating a sense of national consciousness is conducive to fostering patriotism and national solidarity, sustainable growth and respect for variety. He believes that a nation's sense of national consciousness contributes significantly to the socioeconomic and political development of many countries.

The historical analysis provided by Sunil Khilnani in *The Idea of India* captures the vitality, flexibility, and unpredictable nature of contemporary India —its democracy, voting habits, plans for economic growth, different cities, loyalty to village culture, and ongoing political identity conflicts. It pays special attention to how India's national ideal of democracy has changed over time. This work is renowned for how it discusses Jawaharlal Nehru as a person and an actor in the nation's growth. The work is divided into four main parts, "Democracy", "Temples of the Future", "Cities", and "Who is an Indian?" Khilnani attempts to answer how democracy came to India and its effects in the first part of the work. Khilnani examines India's economy in the second part, "Temples of the Future". According to Khilnani, India's goal of becoming an industrial powerhouse in the 1950s was not realised. Khilnani identifies the contributing circumstances that led to India's poor performance. One reason was the vocal opposition to materialism and industrialisation, which favoured spiritualism and held the view that colonisation would end poverty. As the opposition was going on, people who supported industrialisation lacked money, and those who did have money lacked interest because they could make a good living without industrialisation. Khilnani explores the causes of the 1991 Indian financial crisis after addressing more policy blunders during the Nehru administration's last years in office. These include a

stagnant state, increased defence spending to deter China and Pakistan, failed monsoons, and the subordination of long-term economic planning to electoral needs. In the third part, Khilnani focuses on the various cities in India. He compares the pre-colonial towns to the cities ruled by the Raj and the cities founded after India gained independence. The persistent defiance of India's cities towards the goals and expectations of those who desire to direct them is a recurring subject in this part of Khilnani's book. Khilnani also discusses the growth of tiny towns in India, a recently evolved form that falls between the village and the metropolis. Khilnani says these are flourishing due to rural surpluses and small industries. The tiny cities have a unique culture but lack infrastructure and, most importantly, police. "Who is an Indian?" is a subject that Khilnani attempts to address in his concluding segment. One may make the compelling case that modern India is a made-up nation with no predecessor in human history. It is home to many different religions, sects, castes, a dozen major languages, thousands of different regional dialects, and a wide variety of cultural and ethnic groups.

Pavan K. Varma's *The Changing Indian Middle Class* studies how the Indian middle class has changed in the twentieth century, mainly since India gained its independence. He explains how the middle class, led by self-interest, is becoming increasingly oblivious to the misery of the impoverished and how economic liberalisation has only increased its desire to withdraw from anything that does not immediately affect its material well-being. Varma examines the development of numerous characteristics and core values of the Indian middle-class members. High levels of materialism, selfishness and values associated with sex, religion, social ideals, and other facets of their lives exemplify the characters and core values.

Neelam Srivastava's *Secularism in the Postcolonial Indian Novel: National and Cosmopolitan Narratives in English* examines the connections between a secular Indian nation and the fictional works written in English in the 1980s and 1990s by a number of postcolonial Indian authors. Srivastava analyses the many facets of postcolonial identity within the framework of the secular anglophone novel by analysing the works of authors such as Vikram Seth, Salman Rushdie, Amitav Ghosh, Shashi Tharoor, and Rohinton Mistry. These narratives of postcolonial India are used throughout the work to track the unravelling of the Nehruvian secular consensus that occurred between 1975 and 2005. In particular, it investigates how these authors use the novel form to rewrite colonial and nationalist interpretations of Indian history and how they fundamentally remake English as a secular language to tell stories about India. It concludes by claiming that Indian secularism can be viewed as a localised, indigenous cosmopolitanism, which defines a common conceptual framework for secularism and cosmopolitanism.

Tanya M Luhrmann's *The Good Parsi – The Fate of a Colonial Elite in A Postcolonial Society* vividly conveys a crisis of confidence, characterised by self-criticism and ongoing suffering within the Parsi community. The author emphasises the difficulties and contradictions the Parsi community encountered as a result of imitating their colonial masters. Luhrmann's research offers new viewpoints on various civic and personal identity crises and what some refer to as the 'identity politics' of this century. Luhrmann's book is essential to this research to comprehend Rohinton Mistry's novels.

Jesse S. Palsetia's *The Parsis of India: Preservation of Identity in Bombay City* traces the history of the Parsis and significant moments in their evolution and explains how they could create, uphold, and protect a unique identity. The progression of the Parsis from an isolated minority group to a contemporary community with a pluralistic

worldview is the focus of Palsetia's study. This volume fills in the gaps in the literature on British colonialism, Indian society and history, and Zoroastrianism. It helps to understand how colonialism and colonial groups worked together and shows how important the Parsis were in the political, business, and educational areas of colonial Bombay.

The Fiction of Rohinton Mistry: Critical Studies, edited by Jaydipsinh Dodiya, represents a broad spectrum of critical responses to Rohinton Mistry's novels. The contributors to the volume comprise a distinguished group of scholars and academics of international repute. Rohinton Mistry: Ethnic Enclosures and Transcultural Spaces by Nilufer E. Bharucha, Rohinton Mistry (Contemporary World Writers) by Peter Morey, Rohinton Mistry: An Introduction by Bhautoo, Parsi Community and the Challenges of Modernity: A Reading of Rohinton Mistry's Fiction by Vibhuti Wadhawan, Critical Insights into the Novels of Rohinton Mistry by Sujata Chakravorty, encompass the literary works of Rohinton Mistry and these analytical studies of the writer help to understand post-independent India from Rohinton Mistry's viewpoint.

Manav Ratti, in her article "Justice, Subalternism, and Literary Justice: Aravind Adiga's *The White Tiger*", examines Adiga's novel through the lens of justice, looking at it from multiple perspectives, including the philosophical, the legal, and the literary. The essay argues that the structuring and translation of justice are comparable to fictional representations of social class, caste, poverty, and violent acts. By writing from a subaltern character's perspective, Adiga joins Dalit critics in calling for a reconfiguration of modernity from the marginalised's standpoint. In the process, postcolonial literary criticism can be rethought from within the postcolonial nation rather than from the established position of understanding colonial oppression. She

examines how literary fiction, subaltern theory and deconstructive theory affect justice and human rights in her essay.

Ulka Anjaria, in her essay "Realist Hieroglyphics: Aravind Adiga and The New Social Novel", opines that Aravind Adiga's works illustrate the main characteristics of a new social realism. Adiga develops a caustic critique of modern social conditions, which goes against the flow of most writing recently emerging out of India. She writes that Adiga's realism is not apparent but poses open-ended concerns about interpretation, creating "realist hieroglyphics" as a crucial aesthetic to the political novel.

Sara Schotland, in her research article "Breaking Out of the Rooster Coop: Violent Crime in Aravind Adiga's *The White Tiger* and *Richard Wright's Native Son*", finds that Richard Wright's Native Son and The White Tiger share many similarities. Schotland's fascinating work compares two novels that analyse how poverty, despair, hopelessness, and humiliation contribute to violent crime. Bigger and Balram resort to violence to free themselves from the oppression that persistently jeopardises their hopes of establishing a sustainable life and maturing into men.

Ana Cristina Mendes and Lisa Lau, in their article "Urban redevelopment, the new logics of expulsion, and individual precarity in Kleber Mendonça Filho's *Aquarius* and Aravind Adiga's *Last Man in Tower*", are concerned with the impact of forms of impersonal, systemic violence resulting from the neoliberal accumulation and the reproduction of mobile capital, extending existent precarity and opening up new precarity on individuals and communities. The article analyses the understanding of what happens in the life world when residents are thrown into a condition of sudden and acute precarity when coerced to evacuate their long-time homes due to

redevelopment projects, and in particular, the pressures faced by the last individuals standing, especially when they speak truth to power

Sadaf Mehmood, in his article “Seesaw of Spatial Metamorphosis in Aravind Adiga’s *Last Man in Tower*”, probes the making of the urban other who experiences, evictions, and displacements followed by the development projects of capital accumulation in the theoretical frame of David Harvey’s ‘accumulation by dispossession’. The article argues that the urban space expands and grows not for the urban other but for elitist consumption. It looks at Adiga’s *Last Man in Tower* as an uneven city space whereby the spatial metamorphosis dispossesses and displaces the urban other and raises critical spatial consciousness to obstruct subsequent displacements.

Primary Texts and Justification of the choice:

Rohinton Mistry’s *Such a Long Journey, A Fine Balance, Family Matters* and Aravind Adiga’s *The White Tiger, Between the Assassinations, and Last Man in Tower* are six novels that are examined in this study. These narratives take place in the last two decades of the 20th century, when there were many political and economic developments. The novels give a reliable and accurate representation of the social, economic, and political preferences of the country and its citizens. The novelists present a depressing picture of life in India and examine the struggles faced by the oppressed, downtrodden, and outcaste sections of Indian society in the years following the country's independence. Rohinton Mistry's novels focus on the family, social, and political lives of the Parsi minority community in India. In contrast, the sociocultural realities of India are depicted in Aravind Adiga's works. His characters are vibrant and have an Indian perspective; they are anxious to fit into the growth pattern taking place around them and to take advantage of as many opportunities as they can from the new

development and advancement of the country. The difference between the wealthy and the poor keeps growing, and as a result, the former are becoming wealthier while the latter are turning into a group that is becoming more and more destitute. Adiga, like Mistry, brings to light the Zamindari system, which is still in custom in rural India, as well as corruption, a lack of political awareness, and ill-intentioned decisions made by government officials.

Details of Chapter Division:

The thesis consists of six chapters. The first chapter, "A Brief Overview of Indian Fiction in English" begins with an overview of the significant socio-political reforms that have taken place in India since it gained its independence from British rule in 1947. It then goes on to discuss how the concept of "Indianness" has evolved during this in connection with socio-political and economic upheavals. These are the three most important factors analysed in this study. The chapter outlines the emergence of Indian authors and concentrates on the origins and a brief literary history of Indian Writing in English and contributors. In addition to providing a list of the contributors to Indian Writing in English, this chapter focuses on the development of the novel as a new form of literary expression in India. This chapter includes a concise discussion of Aravind Adiga's and Rohinton Mistry's literary histories and their respective biographies.

In the second chapter, "Situating the Study", the opportunities and challenges related to globalisation are analysed conceptually. The globalisation phenomenon is defined and theorised in this chapter. The beginning of the chapter provides a broad introduction to the subject by collecting several terminologies pertaining to globalisation. In this chapter, a critical perspective is offered in a condensed form on some of the most prominent philosophers in the ongoing debate on globalisation. The

chapter walks through the fundamental arguments of leading philosophers, explaining their context in the globalisation debate and assessing their critical reception. The chapter discusses a number of intricate economic, political, cultural, ideological, and environmental influences that are quickly transforming how we perceive the outside world. In addition, the chapter investigates intellectual movements either in favour of or opposed to globalisation, and it investigates the role media and communication technologies play in the process of cultural globalisation.

The third chapter, "Shifting Socio-Cultural Dynamics in Rohinton Mistry's Novels", investigates Rohinton Mistry's novels, *Such a Long Journey, A Fine Balance,* and *Family Matters,* using the conceptual frameworks of Postcolonial and Globalisation Studies. The chapter explores the fall of the components of the Nehruvian Consensus including Socialism and Development Planning, Secular Nationalism, and the Democratic Value System from the 1970s to the 1990s. This study is based on Mistry's portrayal of India in his fiction. Mistry's work features characters from various religious communities, with the Parsis as the primary focal point. At each point, the Parsis are confronted with circumstances that place them in a predicament, but, despite their grievances, they continue to fight for survival. Mistry's novels depict characters torn between modernity and tradition and explain the aspects of the unique, middle class Parsi life. The characters depict Parsis who are at odds with their religious beliefs and their community. They also convey universal human concerns such as worries about spirituality, feelings of alienation and fear of death, problems within the family unit, and financial difficulties.

The fourth chapter, "Shifting Socio-Cultural Dynamics in Aravind Adiga's Novels", examines Aravind Adiga's *The White Tiger, Between the Assassination*, and *Last Man in Tower* within the theoretical frameworks of Postcolonial and Globalisation

Studies. The chapter explores postcolonial India in the context of the globalisation. This investigation is based on Adiga's presentation of India in his fiction. This chapter studies the novels written on various subjects based on present-day reality in India to study the central questions that are associated with globalisation. Specifically, the fourth chapter focuses on how the material and ideological components of economic globalisation impact the marginal and middle-class residents of the nation.

The fifth Chapter, "Dimensions of Globalisation in Rohinton Mistry and Aravind Adiga's Novels", examines the globalisation process and its effect on the concept of development. The notion of globalisation, and its characteristics and its many facets it possesses, are covered in depth in this chapter. An in-depth discussion of the economic, social, political, environmental and cultural dimensions of globalisation has been presented. Each component has been expounded upon, both in a general sense and specifically in light of the situation in India. The integration of different cultures worldwide, which occurs as a result of the sharing of information, ideas, and perspectives, paves the way for the evolution of individuals' value systems. For developing countries like India, globalisation is a springboard for tremendous development. However, when it penetrates the countries' borders, people's mental affinities shift to adopt the culture and manners of a globalised world that may be devoid of ethical values.

The sixth chapter, "Conclusion" summarises the aspects of the authors' works discussed in the previous chapters. In the chapter, an effort will be made to organise and integrate the various aspects and summarise the researcher's conclusions to defend Rohinton Mistry and Aravind Adiga's works as novels of transition in the globalised scenario. The findings, conclusions, and suggestions for further research will be

presented in the sixth chapter, which will then be followed by the bibliography and reference section.

Conclusion:

The purpose of this study was to investigate the re-creation and re-definition of "new" India in literature written in English by analysing the works of Rohinton Mistry and Aravind Adiga. This study positions itself as part of the materialist trend in postcolonial studies, which represents a transition from the previous cultural emphasis of postcolonial philosophy to a larger emphasis on the practical implications of globalisation. This study addresses the problems caused by neoliberal globalisation, such as uneven economic growth, the gentrification of postcolonial cities, the treatment of the marginal as criminals, and the destruction of the environment. It situates itself within the globalisation of postcolonial literature and a paradigm shift in postcolonial studies.

Over the previous decade of the second millennium, globalisation emerged as possibly the most prominently discussed subject. Although the term 'globalisation' is widely used in academic and public discourse, it is frequently difficult to define and understand. In the context of this research, the term 'globalisation' has been extensively used to refer to significant jumps in the volume of international economic flows that have taken place since the 1970s.

By analysing the novels selected for this study and considering how globalisation processes are depicted, one can better understand the nature of the concerns that play a key role in the interpretation of current culture, social life, and political life as depicted in these novels. Thus, the goal of this study is not to celebrate or criticise globalisation; it is to look into the several possible ways to read modern texts

in a way that will expand our knowledge and help us better understand globalisation in the post-postcolonial era.

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Research Guide

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